

guitar

WITH
TABLATU

JOE SATRIANI DREAMING #11

Transcribed by Andy Aledort

Introduction by Wolf Marshall

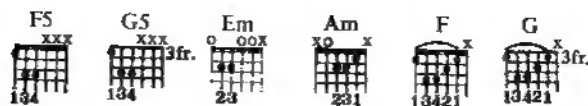


Full Color Fold-Out
Inside

THE CRUSH OF LOVE

Music by Joe Satriani

Moderate Rock ♩ = 108



(Drum fill) *Gtr. I

Am G6 Full Full Fmaj7 w/Fill 1

mf (Distorted tone w/wah wah pedal & delay) Full Full Hit stgs. w/pick

*Doubled by overdubbed gtr.

Rhy. Fig. 1 Gtr. II

mf (Clean tone w/delay) (end Rhy. Fig. 1)

w/Rhy. Fig. 1 (3 times) Am G6 Fmaj7

sl. *trem. bar* Hit stgs. w/pick

Am G6 Full Full Fmaj7 w/Fill 1

Hit stgs. w/pick

Fill 1 (Synth)

mf sl. P.M.-----

sl.

Am G6 Fmaj7

trem. bar

sl. sl. sl.

Fmaj7/A G6

Gtr. III

trem. bar trem. bar trem. bar

sl. sl. H 1/4

6 3 2

Rhy. Fig. 2

Gtr. II

let ring-----

Dm7 C6 G/B

trem. bar

A.H. (15ma) H P

semi-harm.

sl. sl. sl.

A.H. pitch: A

let ring-----

let ring-----

let ring-----

Fmaj7/A **G6** **A.H. (15ma)** **A.H. (15ma)**

sl. *> P* *> P* *sl.* *sl.* *sl.* *H* *H*

trem. bar

sl. *P* *P* *A.H.* *sl.* *A.H.* *H* *H*

let ring *let ring*

Dm7 **C6** **Em7** **A.H. (15ma)**

P *sl.* *sl.* *P* *> P* *Full sl.* *sl.* *sl.* *A.H.* *P* *P* *P*

P.M. *P.M.* *semi-harm.*

sl. *sl.* *P* *P* *Full sl.* *sl.* *A.H.* *P*

let ring *let ring*

(end Rhy. Fig. 2)

w/Rhy. Fig. 1 (4 times) G6 Full Full Fmaj7 w/Fill 1

Gtr. I Am Gtr. III sl. Full Full Hit stgs. w/pick

(5) sl.

Am G6 Fmaj7 sl. trem. bar sl. sl.

Am G6 Full Full Fmaj7 w/Fill 1

Am G6 w/Fill 2 Fmaj7 *2 Harm. (15ma) 1/2

trem. bar *2 trem. bar 1/2

* Pull bar up. ** Depress bar before striking note.
† Depress bar as far as possible.

Fill 2 A.H. (15ma) sl. trem. bar trem. bar

sl. A.H. * Depress bar as far as possible.

[illegible]

Fill 3

Harm. (15ma) 1/2

8va

sl. loco

trem. bar

2

2 2 1 1/2 1

H P H P H

sl. sl.

8va Full Full

3

Harm. 1/2

sl.

2, 4

7

(7) 5

2 3

5

10 0

Full Full

22 22 20

Depress bar before striking note.

sl. *sl.* Am G6 Full Full Fmaj7

sl. *sl.* Full Full

17 20 22 17 17 20 22 17 14 13 14 13 14 14 12 13 15 15 15 13 14

(17)

The Wind

w/Fill 1 Am G6 Fmaj7

trem. bar

14 12 14 14 14 12 14 14 12 13 20 18 17 10 17 17 (17) (17) 17 20 22 17 17 20 22 17

w/Rhy. Fig. 1 (till fade) & Fill 4 (3 times)

Am G6 Fmaj7

8va-

Gtr. I

Full

sl.

17 20 17 20 17 (17)

Full

Full

22 22 22 20 22

*1/2 1/2

Full

Full

22 19 22 19

hold bends-

8va-

Gtr. III

Full

sl.

17 20 17 20 17 (17)

Full

Full

22 22 22 20 22

*Bend w/fret hand.

1/2 1/2

Full

Full

19 22 19

hold bends-

[illegible]

ICE NINE

Music by Joe Satriani

Moderate Rock ♩ = 116

The musical score for "Ice Nine" is written for guitar and bass. The guitar part (top staff) is in E major (three sharps) and 4/4 time. It features a variety of techniques including:

- Effects:** Fdbk. (feedback), sl. (slide), P.M. (phase modulation), Harm. (8va) (harmonic at 8th octave), trem. bar (tremolo bar), pick sl. (pick slide), and wah (w/ Wah wah pedal).
- Chords and Notes:** E5, F#, C#5, and N.C. (No Chord) are indicated throughout the piece.
- Techniques:** The score includes notation for "Full Full", "rake", "1/2", "P" (pick), "sl." (slide), and "trem. bar" (tremolo bar).
- Bass Part:** The bass staff (bottom staff) provides a rhythmic foundation with various fret numbers and techniques like "Fdbk. pitch F#" and "sl." (slide).

 The score is divided into four systems, each with a guitar staff and a corresponding bass staff. The tempo is marked as "Moderate Rock" with a quarter note equal to 116 beats per minute.

Fdbk (8va) 1/2 E5 F# N.C. 1/4 Full
 P sl P 1/2 Fdbk. 1/4 Full
 P sl. Fdbk. pitch: F# E5 F# C#5 N.C. E5 F#
 sl. sl. H sl. H sl.
 N.C. 1/4 A.H. Full 1/4 grad. bend A.H. Full sl. sl. E5 F# C#5 N.C. 3 Full
 P 1/4 P Full P
 Fdbk (8va) 2 2 2 2 *G#5 F#5 Full C#5 A5
 sl. sl. sl. trem. bar 2 2 2 sl. Full Full trem bar
 sl. Fdbk. pitch: F# D#5 A.H. (15ma) Full 1/2 Full 1/2 Full 1/2 Full 1/2 A5 Full F#5
 sl. Full 1/2 Full 1/2 Full 1/2 Full 1/2 trem. bar sl. P P rake Full
 Full C#5 B5 Full G#5 Full E5 F#
 Full P trem bar sl. semi-harm. P rake Full trem bar sl. P P
 sl. sl. sl. P P

C#5 N.C.

Full Full P Full P trem. bar trem. bar

Guitar solo *Eb5 (wah off) rake

rake *Chords implied by bass figure

Sva

Sva

Sva

8va - ... 3 3 6 loco sl trem bar *1/2 sl trem bar 5 sl sl P

B5 1/2 Full P P P H sl P sl sl sl (6) 6 (6) 21 sl st. *Pull bar up. sl P sl P

grad bend Full 1/2 P P P P Full Full P Full Harm. (8va) 8va - 2 Full trem bar (trem. bar vibs.) Full

8va - 2 Full loco P H sl P P 1/4 Full P p sl P trem bar trem bar

Harm. (15ma) 2 1/2 **2 2 1/2 2 1/2 2 1/2 2 1/2 sl sl E5 F# C#5 N.C. † 4 1/2 5 2 1/2 3 1/2 1 1/2 2

Harm. 2 1/2 2 1/2 2 1/2 2 1/2 2 1/2 sl sl trem bar † 4 1/2 5 2 1/2 3 1/2 1 1/2 2

*Depress bar before striking note
** Pull bar up
8va - 1 1 1/2 1 1/2 1 2 1/2 1 1/2 loco Harm. (15ma) 1 1/2 3 1/2 1/2 **1 1/2 1/2 **2 ††

1 1 1/2 1 1/2 2 1/2 1 1/2 trem bar Harm. 1 1/2 3 1/2 1/2 **1 1/2 1/2 ††

†† Depress bar before striking note, then depress and release bar in specified amounts and rhythm.

1 1 1/2 1 1/2 2 1/2 1 1/2 Harm. (8va) **1/2 1/2 Harm. (15ma) 3 1/2 2 **1 1/2 1/2 **1 1/2

1 1 1/2 1 1/2 2 1/2 1 1/2 Harm. (tapped harm) 3 1/2 2 **1 1/2 1/2 **1 1/2

††† Depress bar while sliding up stg. ("lizard down the throat").

Harm (15ma) 2 2 2 2 2 3 4

A.H. N.C. (15ma)

Full Full 1/4

rake 1/2 Full

(9)

H.A.H. pitch: D#

P sl. sl. E5 F# C#5 N.C. Full Full

semi-harm Full Full

sl. sl. 1/2 P sl.

1/4 Full P 1/2 Full P 1/4 Full

rake 1/2 Full P 1/4 Full

sl. sl. trem bar

sl. sl.

N.C. 1/4 Full P sl. E5 F# N.C. 1/4 Full

P.M. 1/4 Full P sl. sl. P.M. 1/4 Full

sl. sl. P.M. 1/4 A.H. Full (15ma) sl. sl. E5 F#

sl. sl. P.A.H. Full (15ma) sl. sl. E5 F#

sl. P.A.H. pitch: A#

N.C. 1/4 Full trem. bar sl. sl. Full F#5

1/4 Full sl. sl. (7)

sl.

*Chords implied by bass figure

[illegible]

Outro
*G#5 F#5 C#5 A5 D#5 A5 F#5

The musical score for the 'Outro' section is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The tempo/mood is marked 'mp' (mezzo-piano). The score includes various musical notations: a 'sl.' (sustained) marking over a G#5 chord, a 'trem. bar' (tremolo bar) marking over a D#5 chord, and a 'sl.' marking over a D#5 chord. The chords are labeled as *G#5, F#5, C#5, A5, D#5, A5, and F#5. The bottom staff features a 'sl.' marking over a (H) (H) marking, and a 'trem. bar' marking over a D#5 chord.

*Chords implied by bass figure

The Sound of Silence
Simon & Garfunkel

Guitar: 12-string, C major, 4/4 time. Techniques: harmonics, bends, double stops.

Voice: 12-string, C major, 4/4 time. Lyrics: "Hello, hello, good morning to you..."

MEMORIES

Music by Joe Satriani

Moderate Rock 132

Free time

(Band tacet) N.C.

Intro

[illegible]

H P P sl H H P P sl H P H H P P 11

10

9

9

H P P sl H H P P sl H P H H P P

6 7 5 4 5 7 9 7 5 4 5 2 4 5 4 2

5 2 3 5 3 2 3 5 2 3 5 3 2

5 8 5 7 3 5 7 5 3

P H H P P H H P H H P P H H P P H H P P P

9

9

9

11

P H P H P sl H H P P sl H P H H H H P P sl H H P P sl H P P H H P H H P P sl

5 2 3 5 2 3 2 3 5 7 6 3 2

2 3 5 3 2 3 5 7 5 3 2

5 3 2 (3)

5 2 3 5 3 2

P H P H P sl H H P P sl H P H H H H P P sl H H P P sl H P P H H P H H P P sl

11

9

11

9

H H P P H P H H P P sl sl H H H P P P P H H P P sl H H P P sl H H P H H H P P P

5 6 7 5 3

5 6 7 5 3 2 3 5 7

5 6 3 2 3

5 2 3 5 3 2 3 5 7 5 3 2 3 5 3 2 3 5 3 2

H H P P H P H H P P sl sl H H H P P P P H H P P sl H H P P sl H H P H H H P P P

12

6

3

3

1

2 1/2

sl. sl. P P P

trem bar

trem. bar

Fdbk. pitch: G, A P

sl. sl. P P

(3) 5 3 (3) 1

(4)

H H H P P P H H H P P H P H P P H sl. sl.

(3) 5 3 (3) 1

(4)

*Depress bar before striking note.

Fdbk. (8va)

Fdbk. (8va)

Fdbk.

Fdbk.

1 1/2

8

grad release

Fdbk.

2 1/2

trem bar

trem. bar

Fdbk.

Fdbk.

1 1/2

8

Fdbk. pitches: F# H G H B H H C, G

(0) (0) 1 (1) (1) (2) (2) (3) (3) (3) (3) (3) (3)

(0) (0) B, E, G#

†Flick toggle switch from neck to middle position

First system of guitar solo notation. Treble clef staff shows a melodic line with slurs and a triplet of eighth notes. The guitar staff shows corresponding fret numbers (15, 12, 10, 7, 7, 2, 2, 5) and slurs.

Guitar solo
N.C.(Am)

Second system of guitar solo notation. Treble clef staff shows a melodic line with slurs and a triplet of eighth notes. The guitar staff shows corresponding fret numbers and slurs.

Third system of guitar solo notation. Treble clef staff shows a melodic line with slurs and a triplet of eighth notes. The guitar staff shows corresponding fret numbers and slurs.

Fourth system of guitar solo notation. Treble clef staff shows a melodic line with slurs and a triplet of eighth notes. The guitar staff shows corresponding fret numbers and slurs.

Fifth system of guitar solo notation. Treble clef staff shows a melodic line with slurs and a triplet of eighth notes. The guitar staff shows corresponding fret numbers and slurs.

(Bb) (Gm) (C) (A7)

sl sl

(w/echo repeats) P.M.

sl sl

(Dm) (Gm) (A7)

sl *semi-harm.* *P.M.* *sl* *semi-harm.*

(Dm) (C) (Bb)

H P H P sl. *H P H P sl.* *H P sl.* *H P sl.* *sl.* *H sl.* *P sl.* *H P sl.*

(Gm) (C)

trem. bar *sl.* *P.M.* *semi-harm.* *sl.* *Harm.* *sl.* *pick sl.*

N.C.(E5)

Full *1/2* *8va* *hold bend* *Full* *1/2*

First system of guitar notation. The treble staff contains a melodic line with slurs and accents. The bass staff shows a complex fretboard diagram with various fret numbers and symbols. The bottom staff provides fret numbers for the bass line.

**Raise pitch with bar.

Second system of guitar notation, continuing the melodic and harmonic themes from the first system. It includes similar notation for treble, bass, and fret numbers.

Third system of guitar notation. The treble staff contains a melodic line with slurs and accents. The bass staff shows a complex fretboard diagram with various fret numbers and symbols. The bottom staff provides fret numbers for the bass line.

Fourth system of guitar notation. The treble staff contains a melodic line with slurs and accents. The bass staff shows a complex fretboard diagram with various fret numbers and symbols. The bottom staff provides fret numbers for the bass line.

(Am) (F) (G)

8va

6 6 6 5 6 3 3 3 5

(Am) (F) (G)

8va

10 12 13 12 10 12 10 8 10 12 10 12 10 8 7 5 (5) 7 6 7 5 5 6 5 5 5 5 7 9 7 5 4 7 17

(Am) (F) (G)

17 10 11 11 12 12 15 12 15 12 15 15 (15) 13 12 12 13 12 15 13 12 13 (13) 12 1/2 12 15 10

(Am) (F) (G)

12 15 13 12 15 13 12 15 10 12 15 13 12 15 (15) 12 12 15 12 18 12 14 12 9 10 0

*Depress bar before sounding note

(Am) (F) (G) (Am) (F)

5 5 8 7 5 3 3 5 3 0 3 5 5 5 7 5 4 5 7 5 4 6 7 5 4 5 7 9 7 5 4 4 5 7

(G) N.C.(Am) (F) Fdbk. (8va) (Am) (F) Fdbk. Fdbk. Fdbk. trem bar

sl H P P H P P H P P rake 1/2 1/2 Fdbk. Fdbk. Fdbk.

sl H P P 2 4 2 0 2 3 5 3 2 5 2 3 5 3 2 17

H H P P H H P P sl. sl.

Fdbk. pitch: F \sharp (bent up 1/2 step to sound G). Fdbk. pitch: G (Catch G ③ 12fr. under finger used to bend B ② 12fr.) **A Fdbk sounded by sympathetic vibration (don't pick).

(Am) (F) (Am) (F) (G) (Double-time feel) N.C.(Am) Fdbk. (8va) +1/2

trem bar trem. bar trem. bar (slight vib) trem. bar

H 1/4 H 1 2 3/4 sl P Fdbk. +1/2

H 2 1/2 sl. P Fdbk. +1/2

*Depress bar before sounding note. †Pull bar up.

Fdbk. (8va) trem bar Fdbk. sl. sl. sl. sl. sl. sl. sl. sl.

1 Fdbk. † trem bar

(9) (9) (9) (9) (9) 17 sl. 15 sl. 17 sl. 19 sl.

14 14-12 12-14 14-16 16-14 14-12 12-14 14-16 16-14

‡Point trem. bar toward back of str and tap on it rapidly. sl

let ring

H 17 sl. 15 sl. 17 sl. 19 sl. 17 sl. 15 sl. 17 sl. 19 sl. 20 sl. 19 sl. 17 sl. 15 sl. 17 sl.

14 14-12 12-14 14-16 16-14 14-12 12-14 14-16 16-14 17 17-15 15-17 17-15 15-17 17-15 15-17 17-15 15-17

semi-harm.

sl sl sl sl sl sl sl sl sl sl sl sl sl sl sl sl

15 sl 13 sl 11 sl 13 sl 12 sl 13 sl 12 sl 10 sl 12 sl 13 sl 12 sl 10 sl 8 sl 10 sl 8 sl 7 sl

10-10 10-12 12-10 10-8 8-10 10-9 9-7 7-9 9-10 10-9 9-7 (7) 7-5 5-7 7-5 5-4 4-5

[illegible]

(Am) (G9) (Am)

rake

trem. bar (slight vib.) P.M.

5 rake

(G9) (Am)

Full

Full

(G9) (Am) (G9)

6 6 3 3 3 3 3 3

strum behind nut

(F) (G) 8va

semi-harm.

1/2

*A.H. loco

*Lightly rest side of hand on str. when pulling off to produce A.H.

(F) (E7) A.H. (15ma)

A.H.

A.H. pitch: C#

8va-

19 20 19 20 15 12 19 17 20 17 15 12 17 15 20 17 15 12 15 20 17 15 12 15 12 10

8va--

T P H T P P P T P H T P P P T P H T P P P T P H T P P P

7 7 7 6

sl. sl. sl. sl.

T

67 (00)

sl. sl.

15-17 17

sl. sl.

*Fade out w/vol. control.

HORDES OF LOCUSTS

Music by Joe Satriani

Moderately Slow Rock ♩ - 88

Intro

ES

F#

F#S

F#5

E5

5

P.M.

P.M.

pick slides -

E5 F#5 N.C.

E5 F15 N.C.

A5 B N.C.

A H pitch Γ

*Slide palm of pick hand up & down stg. to produce artificial harmonics.
Fret numbers shown in parentheses represent point at which A.H. is found
if fretboard were to continue

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[illegible]

E5 F#5 NC
 A.H. (8va)
 Harm. (8va)
 P H P P H P H P
 sl. A.H. Harm.
 P H P H P A.H. pitch F#
 (7) 6 4 5 4 5 4 5

E5 F#5 N.C. A5 B N.C.

Harm. Harm.

sl. pick slides----- sl. P sl. sl. sl. sl.

2 4 2 10 5 4 0 4 5 4 5 6 9 8 8 12

sl. sl. sl. P

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is a bass clef, likely for a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations in the original image, including "A.H. (8va) Full" and "A.H. (8va)" with arrows pointing to specific notes. The title "The Rose Tree" is written in a decorative font at the top right of the page.

[illegible]

Н Р Н Р Н Р Н Р Н Р Н Р Н Р Н Р Н Р Н Р Н Р Н

ES F#5 N.C.

1/2

sl. p p sl. sl. trem. bar

1/2

Н Р Н Р Н Р Н Р Н Р Н Р Н Р Н Р Н Р Н Р Н Р Н

sl. p p sl. sl.

[illegible]

Am/maj7(9) C♯/G D/B♭ F/E

A.H. Harm. (15ma) ↑ 1½

trem. bar

sl.

P.M.-4 P.M.-4

let ring

5 (6) 5 (5)

6 5 6

6 6 6

6 5 6

7 7 7 7 7 7

8 0 6 6 0

sl.

A.H. pitch: G♯

**Depress bar before striking note.
↑ Pull bar up.

sl.

(6)

E/C G/C# C#maj9

P.M.-4 P.M.-4 sl. sl. P.M.-4 P.M. P.M.-4 P.M.-4 P.M.-4 P.M. P.M. P.M. P.M.-4

A/C# B/C# C#

P.M.-4 P.M. P.M.-4 P.M. P.M.-4 P.M. P.M.-4 P.M. P.M.

Harm. N.C. Fdbk. (15ma) 5 3

rake trem. bar Depress & vib. bar simultaneously *2 *2

Fdbk. Harm. 5 3 (24) (24) (24)

*Pull bar up.

E5 F#5 N.C. 1/2

Full Full Full P

Full Full Full P

sl. P P sl. sl. P P

E5 F#5 N.C. let ring

sl. P P sl. P P

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single melodic line on a treble clef staff, featuring various ornaments such as slurs, accents, and trills, and ending with a 'trem. bar' (trill bar). The second system is a two-part setting, with the upper part on a treble clef staff and the lower part on a bass clef staff. Both parts include fingerings and ornaments, and conclude with a 'trem. bar'. The key signature is one sharp (F#), and the time signature is common time (C).

[illegible][illegible]

